Page 1 (6 Panels)

We open with a page of Morrow doing a faux tarot reading with x-rays. Like ya do.

The room is dark, lit only by a glowing x-ray illuminator (see Dropbox refs) attached to a wall. The illuminator has three tiers (there'll be x-rays on all three tiers, so that's important.)

MORROW and GAST are present in this scene, but we're mostly just seeing Morrow's disembodied hands coming in from off-panel, or sometimes the back of his head. Basically, the same trick we did with WD #1 Page 1, where we tease the reader with glimpses of our cast but don't fully reveal them until later — get new readers to wonder "who are these people?" So, please don't show any faces or anything. Focus is on the actions, not the actors.

Panel 1.1: Close on: An X-ray, as Morrow slaps it on the middle tier of the illuminator. His hand comes in from off-panel.

(Reader: "Normal. We all know what this is. Nothing weird or special about it.")

MORROW (OFF): *This*--
--Is our *present*.
And oh look, here we are -- *in* the present! Moving on.

Panel 1.2: Morrow places a second x-ray — horizontally, on top of the first one. The x-ray is wrong-side-up; I'm not sure how to communicate that without having text on it that looks backwards, but maybe there's something I'm not thinking of?

(Reader: "Oh, that's weird! Why would he do that with an x-ray?")

MORROW (OFF): This is our *obstacle*. The mirror. And... hmm. Duality.

GAST (OFF): You put it up backwards.

MORROW (OFF): It's *reversed*. So -- an obstacle, but also an *opportunity*.

Panel 1.3: Now there's an x-ray up on the left and the right of the crossed films. Morrow is pointing at a feature in the x-ray TO PANEL RIGHT, a poorly-healed break in the bone. (Make sure you give room for two separate sets of balloons next to the two different x-rays.)

(Reader: "This is still weird, but look, now he's using an x-ray for what it's supposed to be for?")

MORROW (OFF): Our *recent past*. But we were *there*, right? We *remember*?
So skip it, too.

MORROW (OFF): The *distant* past--
--Oh, yeah, that's pretty distant! Huh. We're talking... centuries? *Millennia*? Something *very* old.
And, see that? Fractured as a child and didn't heal properly. Bet that gives him trouble.

Panel 1.4: Over Morrow's shoulder, as he holds a fifth x-ray up, about to attach it to the top tier of the illuminator directly above the crossed films.

MORROW (OFF): And this... ooh, this is our *immediate* future! Rebirth. Birth pains. So something old, *and* something brand new?
"May you live in interesting times -- *in bed*."
And finally...

Panel 1.5: ON the sixth and final x-ray, as Morrow slaps it triumphantly under the initial two crossed x-rays, completing the cross.

MORROW (OFF): ...The *best* possible outcome. ...And ooh, that *is* good! That's *very* good. That's *exciting*.

GAST (OFF): How are you *doing* this?

Panel 1.6: Pull out a bit, so the entire cross is visible. TO PANEL LEFT, Morrow has turned away and has his back to the illuminator; he's rubbing his hands together in excitement. TO PANEL RIGHT, Gast stands with his arms crossed. (Again, please crop the panel so we don't see anything of them from above their shoulders or necks — or maybe crop it under Morrow's nose, so all that's visible is his smile.)

MORROW (OFF): *Magic*.

GAST (SMALL, OFF): ...Ask a stupid question.

MORROW (OFF): Oh, I'm *excited*! Today's going to be *fun*.
Well...

Page 2 (3 Panels)

Two small panels, and one big one — maybe do Panel 3 as a splash, with Panels 1 and 2 as small insets?

Panel 2.1 (thin tier): Close-up — a man's eyes (the DONOR), closed. There's a note stuck to his forehead, but we're pulled in too tight to read all of it. The last words on the note are "about it."

VOICE-OVER (MORROW): "...For *me* it will.

Panel 2.2 (thin tier): Fixed angle — the Donor's eyes pop open, looking alarmed.

Panel 2.3 (Dominant): Pull out to reveal: The naked Donor, sitting in a hotel bathtub full of ice water. There's a fresh surgical dressing over his left kidney, soaked through with blood.

This image should be as verbatim from the urban legend as you can make it.

VOICE-OVER (MORROW): "Not for *everyone."*

Page 3 (5 Panels)

Panel 3.1: The Donor sits up, pulling the Post-It off his forehead. He's preoccupied with the circumstances he finds himself in; he doesn't look at the Post-It.

Panel 3.2: He feels the bandage on his side.

Panel 3.3: He looks panicked and freaked out.

Panel 3.4: Fixed angle — as he looks down at his hand, with the Post-It in it. (We can't read the Post-It yet.)

Panel 3.5 (Dominant): Tight on the Post-It. It reads, "Don't worry about it."

Page 4 (5 Panels)

Panel 4.1: Interior, hospital — on the Donor.

He's lying on a hospital exam bed now, with a hospital gown pulled up to expose his abdomen and a hospital blanket draped over his lower torso, per Dropbox refs. His bandage has been removed, exposing the incision — an incision which looks about a week old, not a new cut.

From off-panel, a female DOCTOR reaches in, running a sonogram wand along the area over the Donor's affected kidney.

DONOR: But... that's ridiculous!

Panel 4.2: Pull out to show THE DOCTOR, performing a sonogram on the Donor.

DOCTOR: I don't know what else to tell you...
...Both your kidneys are *still there*.

Panel 4.3: Close on the sonogram screen, which shows a kidney (see kidney sonogram refs in the Dropbox — remember to make sure it's oriented correctly to be a left kidney!). The Doctor is pointing at the kidney.

DOCTOR (OFF): Here, you can see on the ultrasound. *That's* your left kidney.
There's definitely something *wrong* with it--
--Quite frankly, I've never seen a kidney that looks like *that* before.

Panel 4.4: The Doctor glances sideways at the Donor — she doesn't now what's going on here, but she's sure the Donor is either lying or crazy.

DOCTOR: But you're *passing urine* fine, and there's no blood in it.
You're lucky you didn't get frostbite, sitting in *ice* like that.

Panel 4.5: The Donor sits up, yanking his gown down to cover his abdomen. He looks very distressed. He's not having a good night.

DONOR: I was *drugged*! Somebody *drugged* me and left me in a *bathtub*!

Page 5 (5 Panels)

Panel 5.1: On the Doctor. She looks at the Donor's chart uncomfortably, like she doesn't know how to bring this up.

DOCTOR: *Ah*. About that...
We got your B.M.P. back -- that's your Basic Metabolic Panel. It, um, didn't turn up any drugs in your system.
We can do a *tox screen* too if you want, but it'll cost--

Panel 5.2: The donor makes a frustrated, freaked-out appeal to the Doctor.

DONOR: Look, I'm *not crazy*! I woke up in a *bathtub* full of *ice*, with-- with an *incision*...

SFX (SMALL): bzzt bzzt

Panel 5.3: The Donor falters. The Doctor is halfway out the door, frowning at her pager. She's got the Donor's medical chart in her other hand.

DONOR: ...An incision that's-- that's basically *healed* now, but I don't know why! Would you just--

DOCTOR: I'm sorry, something's come up. I'll be back in a minute.

Panel 5.4: The donor sits alone in his room with his head in his hands. The closed door is visible.

Panel 5.5: Fixed angle — the door opens again, coming into frame. We can't see who's opening it — all we can see is an arm. Morrow's arm.

MORROW (OFF): Now...

Page 6 (3 Panels)

Panel 6.1 (Big): On Morrow, entering the exam room. His hand is still on the door handle. In the other hand, he's holding up the Donor's charts, frowning at them as though he doesn't believe a word of it.

He's in his normal outfit plus a lanyard, sans any of his props.

Big, dramatic introduction of Morrow.

MORROW: ...Here's your second opinion.

CAPTION: *Dr. Vincent Morrow: Occult physician*

Panel 6.2: Exterior, NIGHT: Stonebride Asylum establishing shot. Only one room has a light on in it — and Morrow's word balloon is coming from it.

MORROW (FROM THE ASYLUM): It's a *kidney*, all right.
So the *real* question is...

CAPTION: Stonebride Insane Asylum: Dr. Morrow's "clinic."

Panel 6.3: Cut to: The Donor, lying in an asylum exam bed. Again, he's got a hospital blanket draped over his lower half and his hospital gown's pulled up — but now, Morrow's turned his abdomen transparent with the Oculus so his left kidney — the Mummy-Kidney, a leathery wallet of a thing — is visible amongst his organs. The Donor's looking down at his transparent abdomen in awe and surprise.

(**A note on the Oculus:** When we see panels like this, where the Oculus is functioning like an x-ray, what it's actually doing is projecting an image on top of the skin like a movie projector. The color treatment should reflect this — that this is just a pattern of light projected on top of skin. **Andy**, I'm thinking the Donor's mummy-kidney should stand out from the other organs — maybe the rest are in faded colors, but the kidney's more saturated?)

MORROW (OFF): ...*Whose* kidney is it? Because it sure isn't *yours*.
Doesn't even look fresh. Pickled? Or *mummified*?

Page 7 (5 Panels)

Panel 7.1 (Dominant): Pull out to show the room. Morrow is seated, leaning in to examine the Donor's transparent abdomen under the light of the Oculus; the Donor is looking at him, freaked out by the Oculus. PENNY leans in over Morrow's shoulder, interested in the Donor. GAST stands behind them, watching all of it.

MORROW: Either way, it's clearly not working as a normal kidney.
So what *is* it doing in there?

DONOR: How are *doing* that? What *is* that?

MORROW: The Oculus Occultus. "Eye of the Unseen."

Panel 7.2: The Donor and Gast talk, while Morrow ignores them and takes photos of the Donor's mummy-kidney with his cameraphone.

DONOR: That... that doesn't tell me anything!

GAST: Yeah, the doctor does that a lot.
Hey, I'm Eric. I help the doctor out.

CAPTION: *Eric Gast: Paranormal paramedic*

Panel 7.3: Gast tries to reassure the Donor.

GAST: I know how weird this all seems -- but you're in good hands.
Dr. Morrow is the *leading expert* in these kind of cases.

DONOR: What kind of cases is *that*?

Panel 7.4: Close-up on the Donor as Penny suddenly sticks her face in his face, peering at him inquiringly.

GAST (OFF): Really *weird* ones.
That's Penny. Say hi, Penny.

CAPTION: "Penny Dreadful"

Panel 7.5: Gast explains, while the Donor pulls back from Penny's examinations.

GAST: Penny's... another of Dr. Morrow's *patients*.
...And also his *anesthesiologist*.

DONOR: Does he have to anesthetize a lot of people?

GAST: You have *no idea*.

Page 8 (6 Panels)

Panel 8.1: Gast and Morrow are standing in the hallway outside the Donor's exam room, quietly conferring. (Morrow has no idea what's going on with the Donor, and it makes him uncomfortable.)

MORROW: There's an infection *witches* sometimes get that causes them to *steal organs*.
But it's only endemic in *India* -- and it makes them steal *livers*, not kidneys.

GAST: You can just *tell* me when you *don't know* something.
You don't have to brag about all the stuff you *do* know.

Panel 8.2: Gast is explaining. Morrow's got a bit of a smirk.

GAST: One thing I don't get -- you cool *cardiac arrest patients* to preserve neuro function, not *transplant patients*.
So why the bathtub of ice?

MORROW: Because it's *funny?*

Panel 8.3: On Morrow, brow furrowed as he considers a vial with a tissue biopsy in it.

MORROW: The incision looks professional -- so probably a witch or some other *Red Magic* user, not a *monster*.
I'm going to run a battery on this *tissue biopsy*. I want you to give him a standard *mystical history*.

Panel 8.4: Gast looks chagrinned. Morrow walks off, out of panel.

GAST: Ahh, I *hate* those! This stuff sounds so *ridiculous* when you say it out loud...

MORROW: And ask him if he's been to *India*.

Panel 8.5: In the exam room. Gast is reentering, with a clipboard in hand. He looks sheepish.

GAST: There's, uh...
There's some *questions* I have to ask. Um. Because Dr. Morrow *told* me to.

Panel 8.6: Gast holds up the clipboard, and reads from it. He looks very embarrassed by all this.

GAST: So...
...Have you or any of your immediate family ever been under the influence of a *curse*?

VOICE-OVER (GAST): "No luck."

Page 9 (6 Panels)

Panel 9.1: Gast is standing in the doorway to Morrow's office. Morrow's sitting with his feet up on his desk, paging through some test results. We can see the top page — it's a map of Arkham with a red 'X' on it, denoting the location of the Donor's kidney.

GAST: No *curses*.
No *poltergeist* activity.
No history of *hauntings* at his primary residence.

Panel 9.2: Gast drops the clipboard on Morrow's desk. Morrow frowns.

GAST: *No* near-death experiences.
No history of *recreational spell use*.
He wasn't born with a *caul* or webbed toes.
And he's *never been to India*.

MORROW: Hmm.
Time to try a different tactic to figure out *why* someone swapped out his kidney--

Panel 9.3: Morrow is on his feet now, in the process of packing his doctor's bag. He holds up Excalibur, examining the blade. Behind him, Gast looks on, apprehensive.

MORROW: --*Find* the person who did it, and *ask* them.
Hold down the fort.

GAST: You're going *by yourself*?

MORROW: *Ahhhh*, I'll be *fine*.

Panel 9.4: Morrow puts Excalibur into his bag, Mary Poppins-style.

MORROW: I don't want to leave our patient *alone*...
...And I don't want to leave him *alone with Penny*.

GAST: *Ah*. I can see why, after the--

MORROW: --*Issue* with the fish-person and her *stomach*, yeah.
I made sure she's *fed*, but I don't want her deciding she needs *dessert*.

Panel 9.5: Morrow grabs the map of Arkham off his desk.

MORROW: I took a tissue biopsy and ran a *dowsing spell* on it--

GAST: --To locate where his rogue kidney's at.

MORROW: Oh good, you *have* been listening.

Panel 9.6: Morrow, doctor's bag and umbrella in hand, walks out the doorway.

MORROW: His kidney's *out there*. I'm going to go find out who's *got it*...

Page 10 (5 Panels)

Panel 10.1: Cut to: A left kidney, floating in a glass jar of formaldehyde (http://is.gd/gtUhBs) shaped like a Canopic Jar, on a shelf in Catrina Macabrey's lab.

VOICE-OVER (MORROW): "...And what they've *done* with it."

MACABREY (OFF): Right lung weighs 605 grams.

Panel 10.2 (Dominant): Pull out to show CATRINA MACABREY, in the middle of an autopsy.

Catrina's wearing a clear plastic face shield (no surgical mask; her face is visible) and an old-school surgical apron over her clothes, plus surgical gloves. The apron's a little gooey from what she's doing.

She's working on a body on an autopsy table (see Dropbox for refs). The body's torso is already cut open in the standard "Y" incision. I'd prefer not to go gorey/graphic on this, so my thought was that we focus this page on Catrina and angle the "camera" so we don't actually see the inside of the body — keep it all implied, off-panel. In fact, we could even do this so Panels 2-5 are fixed angle, with just Catrina's actions and expression changing (or maybe panels 3-5, with panel 2 pulled in closer on her as an introductory shot). (There's an issue of "New Warriors" I read as a kid that had a page that was just nine panels of fixed-angle on the villain's face as he tortured one of the heroes — the whole sequence was just the villain's expressions and reactions and his narration of what he was doing, and it was really gripping and effective.)

Catrina's doing the thing we've always talked about, where we make the audience think someone's doing an autopsy — but actually she's performing divination on the innards. I know you've wanted to make the magical component of this clear in the art, but I think this works better if the visuals are completely in keeping with an autopsy — but we contrast what we're seeing with what she's saying (which is the haruspex stuff). That way, there's an ironic juxtaposition between what we see and what we read.

Our setting is the basement lab in Catrina's house (or the funeral home she owns?). I put some pictures in the Dropbox for this. There are at least two autopsy tables in the room, the occupied one and an empty one. There's an archway leading to another room, as well as a side-door. There's also a coffee maker — and a shrine to a whole bunch of death gods on a small table. (Think Dia De Los Muertes shrine, but multicultural — with a big statue of Osiris as the most prominent part.)

> MACABREY: Left one weighs... 708 grams.
> They're unremarkable. So, no help there. Come back to them later.

Panel 10.3: She's holding up an organ (the spleen) and cutting into it with a scalpel. She's pouting, disappointed.

> MACABREY: Cut surface of the spleen reveals normal pulp. No abnormally large lymph nodes.
> Alright, *strike two*. "Reply hazy, try again."
> And now I'm hungry for *steak*. Never fails...

Panel 10.4: Now she's back to examining the body cavity — and she looks excited!

> MACABREY: The kidneys... Ooh! *Here* we go. The cortical surfaces are purplish, congested and mildly granular!
> Damn! That means forces are moving against me, even now. Nobody wants me to have *any* fun.
> I'm seeing...

Panel 10.5: She peers even deeper into the body cavity.

> MACABREY: ...A *man*. Tall, dark and-- no, average height, but yeah, dark and handsome.
> And those are the *important* parts, after all.
> And he's *closer* than I--

MORROW (OFF): Well, *that's* interesting--

Page 11 (6 Panels)

You know what it's like when you meet someone, and you're both immediately, blatantly attracted to each other? That's what happens when Morrow and Catrina meet. That's the subtext in this scene, the fact that they're both very taken with the other person — but it's never spelled out in the dialogue. They're talking about stuff, but they're also flirting — although sometimes they get distracted from it, mostly when the other person surprises them or says something unpalatable.

Panel 11.1 (big): On Morrow in the archway, over Catrina's shoulder. He carries his medical bag and he's got his umbrella looped around one arm. Another dramatic entrance!

MORROW: --You're an *unlicensed* magical practitioner, aren't you?
All your security wards are out-of-date--

MACABREY: *Who* the *hell* are--
--Is *that* the *Sedlec Umbrella*?

MORROW: --And you don't seem to have--

Panel 11.2 (small): On a crematory urn, sitting near Catrina's collection of death-icons. The urn is rocking side to side.

MORROW (OFF): --Oh, you recognize it?
Um. Like I was saying, you don't even have any--

Panel 11.3: Catrina's smoke child OPHELIA rockets out of the urn and across the room, straight at Morrow! He reacts in shock!

MORROW: --*Guard-goyles* or--
--Waaaaaah!

Panel 11.4: Catrina runs to Morrow, who's fallen on the floor, dropping his doctor's bag and umbrella. Ophelia's coiling up his leg like some kind of ghostly snake-jellyfish.

MACABREY (LARGE): Ophelia!
Ophelia, *calm down*! Let's find out what he *wants*!

MORROW: It's-- it's a smoke child!
That's-- that's a *Class B* restricted--

Panel 11.5: Catrina helps Morrow up — getting goo from the cadaver she's dissecting on his glove by accident. She's looking away from him (this is an awkward topic for her).

MACABREY: This is my *daughter*, Ophelia.

MORROW: ...Smoke Children are only made from fetuses who were *murdered in the womb*.

MACABREY: Fetuses who *died* in the womb.
Ophelia was stillborn.

Page 12 (5 Panels)

Panel 12.1 (small): Close on Morrow, looking down at the corpse-goo on his glove with a slightly disturbed expression. (He's not being flirty about this.)

MORROW: ...You brought your *stillborn daughter* back?
As your *familiar*?

Panel 12.2 (Dominant): On Catrina. She's got her arms crossed, and she's looking at Morrow coldly.

MACABREY: Sometimes it's hard to *let go*.
Catrina Macabrey. I'm a pathologist.

Panel 12.3: Morrow and Catrina size each other up.

MORROW: You're a *necromancer*.

MACABREY: I'm *lots* of things.
Why are you in my house?

Panel 12.4: On Morrow. Now he's the one with his arms crossed and the cold look.

MORROW: Because there's a confused young man walking around my clinic--
--with an organ from a *supernatural creature* in his chest. And *somebody* put it there.

Panel 12.5: On Catrina, eyebrow inclined in surprise. (She had no idea someone was going to figure out what she was up to, let alone this quickly.)

MACABREY: ...Would you like some coffee?

Page 13 (6 Panels)

This page: More flirting!

Panel 13.1: Catrina (no longer wearing the surgical gloves, face shield or apron) pours a mug of coffee. She's giving Morrow a saucy look; Morrow's giving her a sardonic smile back.

MACABREY: One or two scoops of *iocane powder*?

MORROW: Two. I've spent *years* building up an *immunity*.
I can't help but notice your collection of *death gods*...

Panel 13.2: ON the altar full of idols, as Catrina and Morrow stand in front of it, holding their mugs of coffee. Catrina's looking at the idols. Morrow's looking warily at his cup of coffee. (Important: **He never drinks his coffee.** He thinks its poisoned, and he's going to pour it out on the next page.)

There's a big statue of Osiris in the middle, substantially bigger than the others. Osiris is standing on a pedestal with pictures carved on it, which we'll see in a minute. **Important Note:** Osiris has no junk! It's obviously missing, cut off and never replaced.

MACABREY: Well, you know. We've all got our *fetishes*.

MORROW: ...Kali, Baron Samedi, the Aztec one with the *unpronounceable name* -- not that *that* narrows it down.
Who's the *suspiciously prominent* Egyptian one?

Panel 13.3: Catrina gives Morrow a surprised look. Morrow sniffs his coffee suspiciously.

MACABREY: You don't know *Osiris*?
They didn't teach you about the *gods* in magic school?

MORROW: Med school didn't teach me how to treat *dinosaur bites*, either.
The old gods are *extinct*, or evolved into *new forms*. You don't usually need the *field guide* for them.

Panel 13.4 (Small): TIGHT on Catrina's small, mysterious smile.

MACABREY: *Hmm*.
Interesting guy, Osiris.

Panel 13.5: Close on the pedestal the Osiris statue is on — it's got cartoony representations of the story of Osiris, a little Ancient Egyptian comic strip. The bit we're seeing is two separate 'panels,' one of Osiris sitting on a throne and Set looking on enviously, and the second of Set dismembering Osiris.

Please position this so I can put the first balloon near the first 'panel,' and the second balloon near the second 'panel.' Catrina's reaching into the frame to point at the second "panel."

MACABREY (OFF): He had this *Cain and Abel* thing going with his brother *Set*. Set wanted to be king instead of Osiris--
--so he *chopped Osiris up*, and scattered his bits.

Panel 13.6: Now Catrina's pointing at another two 'panels' on the base of the statue. The first is Isis rebuilding Osiris. The second is Osiris as the lord of the dead, flanked by skeletons. In both images, his junk is conspicuously missing.

MACABREY (OFF): But Osiris' wife *Isis* collected all his bits, and put him back together--
--Except for the *missing* part, which got eaten by a fish.
Putting him together didn't bring him back to life, but it let him become *king of the dead*.

Page 14 (7 Panels)

Panel 14.1: On Morrow, who cooly shoots her a glance — he's just figured out where she's going with all this.

MORROW: ...Ah.
But you're hoping for more of a *bodily* resurrection, aren't you?

Panel 14.2: ON CATRINA, as she dims the room's lights.

MACABREY: Think of it as a *resuscitation*.
You know what *dead supernaturals* are like. Ashes to ashes and *vamps* to dust. *Trolls* turn to stone...

Panel 14.3: On a candelabra, as Catrina reaches in from off-panel to light the first candle. Past the candelabra, we see Morrow — he's pouring his coffee out into a sink or a potted plant while she's distracted, with an expression of "I'm oh so very clever" on his face. (He still holds onto the empty mug after this.)

(The candelabra is a Hand of Glory -- a preserved, wax-covered human hand -- but we shouldn't be able to see the whole thing yet, just a couple of candles — no clue yet that it's a wax-covered human hand.)

MORROW: They can't hide from the *universe's immune system* when they're dead.
It destroys their corpses, like a *cyst* the body only notices when the *tapeworm inside* is dead.

Panel 14.4: On Morrow, looking surprised as a thought hits him.

MORROW: --Oh! But that *clearly* didn't happen here. So *Osiris*...
...Is only *mostly dead*. In suspended animation, waiting for his body to be put back together--

Panel 14.5: Catrina lights another candle. Only one candle remains.

MACABREY: --Only that didn't work so well for *Isis*, and who knows if the *complete set* of parts is even still out there?
So why not transplant him into a *donor* body, and see if the *graft takes*?

Panel 14.6: Morrow and Catrina. Morrow's sitting down in a chair behind her; she's got her back to him as she lights the final candle.

MORROW: Your own personal death god -- some assembly required.
Hmm. That's clever. It's a shame we aren't on the *same side*...

CATRINA: Oh, *aren't* we? Then you should probably *get out of my house*.

Panel 14.7: ON CATRINA, as she turns back to face Morrow. She's got her arms crossed and looks smug.

CATRINA: ...Except you *can't move*, can you?

Page 15 (7 Panels)

Panel 15.1: On Morrow, frozen in place in his chair, coffee mug still in hand. Catrina steps into view — she's taking her lab coat off, in a slinky manner.

MACABREY: You're sharp, whoever you are -- but you should pay more attention to what's happening around you.
You were so worried that I drugged your *coffee*--

Panel 15.2: Up-angle on Catrina, as from Morrow's point of view. She's no longer in her lab coat and she's holding up the Hand of Glory.

MACABREY: --you didn't notice what I was *really doing* to you.
Hand of Glory. Classic piece of necromagic. Until the candles go out, you'll be *paralyzed*.

Panel 15.3: Catrina is sitting in his lap, teasing his tie out from his waistcoat. Morrow is frozen in place, only his eyes moving.

MACABREY: God, this is *always* the way. I finally meet someone *interesting*--
--And he doesn't approve of my *hobbies*.

Panel 15.4: Close on Morrow and Catrina. She's pulled his face close to hers using his tie, and nuzzles his nose with hers. Very flirty.

MACABREY: I *really* hate to run out on a cute guy in *magical bondage*--

Panel 15.5: She stands in the archway, turning at the waist to look back at him. She's carrying the canopic jar with the donor's kidney in one arm, and she's got a bag (a small duffel bag?) with her (it holds her weapons and tools and stuff). Ophelia is with her.

MACABREY: --But it sounds like I better go *find god*, before he gets into any more trouble.
Back in a bit.

Panel 15.6: Fixed angle. Catrina and Ophelia have gone out the door and are no longer visible.

MACABREY (OFF-PANEL): Don't *go anywhere*.

Panel 15.7 (Small): On Morrow, paralyzed. Eyes wide.

Page 16 (5 Panels)

Panel 16.1: Shot of the room. The side door opens — blowing out some of the candles that are freezing Morrow! His body jerks, drops the empty mug to shatter on the floor!

SFX: creak

SFX: CRASH

MORROW: {gasp}

Panel 16.2: Gast comes in through the door.

GAST: Well...
...Looks like it was a good thing I convinced you to let us *follow you* if you didn't *report in* regularly.

Panel 16.3: Morrow is standing now, with a look of extreme pain on his face as he rubs his thigh with both hands. Gast holds the door open for Penny, who's carrying the Donor.

The Donor looks different than when we last saw him. He's delirious and shirtless now, and mummy-wrapped in gauze from the waist down. His skin has also taken a greenish tint.

MORROW: I had *everything* under control. Except my leg fell asleep.

DONOR: {groan}

Panel 16.4: On the DONOR, who's lying on an autopsy table now. Morrow's examining him.

MORROW: What happened to our *patient*? He's gotten... weirder.
What's with the gauze?

GAST: No idea! I only let him out of my sight for *five minutes*, and that's what he did!
Is that, uh, a *symptom* of something?

Panel 16.5: On Morrow and Gast. Morrow's got his arms crossed, looking super-serious. Gast's got his hand on his forehead, and looks startled.

MORROW: His kidney belongs to an *Ancient Egyptian Frankengod*.
And it has to come out.

GAST: *Seriously*?
Just when I think I'm through having my *mind blown*...

MACABREY (OFF-PANEL): *Ahem*.

Page 17 (6 Panels)

Panel 17.1 (Dominant): On CATRINA, who is standing in the archway again. Dramatic entrance. She's got an Electric Hand of Glory in her right hand (the car battery it's powered by is on a strap slung across her torso), and a Lethal Injection Hand strapped to her left hand — she's making them both prominent, an obvious threat. She's also got a welding mask on, flipped up so we can see her face. Ophelia is with her, twining around her body and looking menacing.

MACABREY: Forgot my *purse*.
So. An *old school* Hand of Glory is made from the hand of a *hanged man*. Want to see what the hand of someone who died in an *electric chair* can do?
Or a *lethal injection* victim's hand?

Panel 17.2: Morrow isn't paying attention to her — he's got the back of his hand on the Donor's forehead, and he's frowning. The Donor's skin is getting sallow, eyes sunken — he's starting to turn into Osiris. Gast is looking at Catrina, worried.

MORROW: He's burning up!

GAST: Uh, I felt like he was, too -- but his *temperature's* normal!

MORROW: He's got *psychic fever* -- the *illusion* of heat.

Panel 17.3: Morrow turns to Macabrey, who's still standing in the same place — but looking a bit deflated, her dramatic entrance shattered by Morrow just like she shattered his dramatic entrance when he first arrived.

MORROW: That means his *metaphysical immune system* is trying to *reject* the transplant. What'd you give him to stop rejection?

MACABREY: Um...

Panel 17.4: Morrow's turned back to the Donor and is pulling his Oculus on. The Donor looks even worse than on the last page; his skin is now leathery and mummy-like. Macabrey is coming to join them, her animosity towards Morrow's group forgotten in her concern for her project.

MORROW: You transplanted a *god's kidney* into somebody, and you didn't do anything to stop him *rejecting it?*

MACABREY: If there's a *textbook* for bringing dead gods back to life by transplanting their organs into people--
--I'd *love* to read it!

Panel 17.5 (Dominant): The Donor, now fully transformed into Osiris, begins to rise off the table into a "walking on air" position. Gast and Morrow pull back from him.

GAST: Whoa! We've got a floater!

MORROW (SMALL): I *hate* when they do that.

Panel 17.6: Down angle on Catrina, over the floating Osiris' shoulder. He's got his arms outstretched towards her in the standard mummy/zombie fashion. She's backed up against the autopsy table with the corpse she was autopsying on it, and looks up at him, worried and confused.

MACABREY: Osiris! Uh, hey there. I'm your new--
--Um...

Page 18 (6 Panels)

Panel 18.1: Catrina dodges as Osiris lunges for her — planting his hands on the corpse on the slab instead! Plumes of smoke rise from the corpse where he's touching it.

MACABREY: *Ahhhhh!*

SFX: *hissss*

Panel 18.2: Catrina backs up to Morrow, Gast and Penny, as Osiris slowly floats after her with his arms out. Ophelia twines around her mother in a threat display.

MACABREY: He's trying to *kill* me!
Why is he trying to kill *me?*

MORROW: He's a *god of death* who woke up *hungry* and under attack by the spirit of the body he's in.
He eats souls — and you *dedicated yours* to him!

Panel 18.3: Macabrey and Morrow. She looks distressed, frantic. Morrow shrugs at her, not unkindly.

MACABREY: But I *worship* him!

MORROW: Your worship or your *soul* -- which has *more calories*?

Panel 18.4: On Macabrey, looking imploringly at Morrow. He glares at her.

MACABREY: Truce?

MORROW: ...If you *stab me in the back* with those needles, I'm going to be *very* disappointed in you.

Panel 18.5: Catrina has stepped forward and is shooting Osiris with her Hand of eGlory; her welding mask is flipped down to cover her face. The electricity isn't doing any good. Behind her, Morrow holds out his hand to Gast for his sword. Gast has Morrow's medical bag in hand.

MACABREY: --*Lightning* isn't working!
I don't want to risk getting close enough to stab him with the Lethal Injection Hand!

MORROW: *Scalpel*!

Panel 18.6: Gast hands Morrow Excalibur — but gives him a reproachful look. Behind them, Osiris is still chasing Catrina around, and she's still shooting at him with the eHand.

GAST: You *really* gonna go in swinging, against a *god*?

MORROW: ...Hmm.
Better use our *big gun*.

Page 19 (6 Panels)

Panel 19.1: On Penny, facing off with Osiris, arms ready at her sides. Behind her, Morrow's calling out to her.

MORROW (LOUD): *Penny*! You're up, bruiser!
Sedate him for us. Let's see how you do against a *god*.

Panel 19.2 (Dominant): From the background, Gast watches Penny fight Osiris with a look of disbelief. Penny's extended both Monster Arms, and stabbed Osiris with them. Morrow stands with Gast; Macabrey is running up to join them while Osiris is distracted.

(**Lukas** — one thing I'd like to suggest is that we make Penny more inhuman in the fight scenes. So far, when she pops one or both monster hands out, that's the only change we see on her. I'm thinking it'd be cool to her body start deforming, too — not too extensively, just making her face and figure become more inhuman, closer to her full-on monster form. This way, it'd be more clear that she's actually a monster, and not just some girl with weird pokey hands. Maybe she becomes more and more deformed the longer a fight goes on?)

GAST: This... is a god? An honest-to-God... *god*?
I'm-- I'm having some trouble with this!

MORROW: "Gods" are just *parasites*! Psychic parasites!
They metabolize *worship* and *belief*! They *prey* on our prayers!

Panel 19.3: Catrina faces off with Morrow. She's popping the welding mask up so she can be face to face with him.

MACABREY: It isn't parasitic, it's *symbiotic*! They help us out, too! The gods *are* our shepherds.

MORROW: Shepherds don't tend sheep because they want to *help the sheep out*. They do it for fleece and mutton!

MACABREY: Gods protect us from *monsters*, and they give us *boons*. Of *course* there's a trade-off! No such thing as a *free lunch*!

Panel 19.4: Morrow and Catrina are yelling at each other. Gast moves to intervene.

MORROW: Y*our* god *has no junk*.

MACABREY: Don't mock my faith!

GAST: Would you two *stop* it? This isn't the time for a *debate*!
Lord, you're as bad as my *parents*.

Panel 19.5: Pull out, to show Penny and Ophelia fighting Osiris. The fight's getting too close to where the others were standing, and now Morrow, Gast and Catrina are running to another corner of the room.

MORROW: Okay, time for Plan... *C*! Penny's *sedative-venom* isn't working!

GAST: Yeah, but remember what we learned with *Daniel Marquam*?

MORROW: The kid with all the *demons* inside him?
...Refresh my memory?

Panel 19.6: As Gast explains, Morrow gets a "eureka" expression, and touches the Oculus, triggering it. The Oculus and his eyes light up.

GAST: Sedating the *host* doesn't always--

MORROW: --Sedate the *monster inside*! *Right*!
Penny--

Page 20 (3 Panels)

Panel 20.1 (Splash): Morrow shines the light of the Oculus on Osiris, making his skin and muscles transparent! Osiris' mummy-kidney also lights up. Big, cool shot of the, uh, thing we spoiled on the cover and didn't get around to showing until the end of the issue.

MORROW: --Aim for the *glowing kidney!*

Panel 20.2 (inset tier): Penny spears Osiris right in his kidney!

Panel 20.3 (inset): The Donor falls out of the air, his "Osiris" appearance melting and oozing off him.

Page 21 (8 Panels)

Bunch of panels on this page — but several of them are just one character and not too much dialogue, so they should work as talking heads. I'd combine them, but I think the pacing of this conversation is really important.

Panel 21.1: On the Donor — except now he's lying on a roller gurney in the back of an ambulance.

He's reverted completely to his normal human appearance — except he's still mummy-wrapped to the waist, and a Paramedic (in different clothes than Gast, so the reader doesn't confuse them)

reaches in from off-panel to apply a new surgical dressing to the sutured incision over his left kidney.

> V/O (MORROW): "Of course, he won't remember *any* of this.
> "He'll live -- but now, he really *is* down one kidney..."

Panel 21.2: Exterior, night — the street outside Catrina's funeral parlor. Morrow dangles a Zip-Loc bag holding the mummy-kidney in the air. Catrina has her arms crossed, and looks petulant. In the background, we see the ambulance with the Donor in it driving away, lights flashing.

> MORROW: ...And there's a museum curator friend of mine who's going to *slide off her chair* when she gets *this*.

> MACABREY: She's welcome to it.
> He can worship *himself*, for all I care.

Panel 21.3: Morrow's putting the Zip-Loc into his medical bag. He's got his umbrella on his arm.

> MORROW: And that's that. Your "donor's" off to a hospital, the gods are in their heavens, etc.
> There's just one thing I still don't understand...

Panel 21.4: On Morrow, with a quizzical look.

> MORROW: ...You paralyzed the "donor" with a Hand of Glory while you swapped his kidney, and blanked his memory afterwards...
> ...But why put *ice* in the bathtub?

Panel 21.5: Morrow and Catrina. Morrow's got a strange expression on his face — Catrina's saying the magic words, as far as he's concerned. This is his kind of girl. For her part, Catrina just shrugs. Her plans were foiled, and she's not flirting anymore.

> MACABREY: If he got frostbite from it, that'd let me know the *graft* didn't take and he didn't have divine power healing him.
> Besides... it's *funny*.

Panel 21.6: On Morrow, running his hand through his hair nervously. (Not SUPER nervously. Morrow's actually quite good with women, or used to be. He's just *really* taken with Catrina, and he's worried about how she's going to react.)

This is it. The big moment. The important question. For all the marbles.

> MORROW: Um.
> ...Do you want to get a *cup of coffee* with me sometime?
> A *real* cup of coffee?

Panel 21.7: On Catrina. She looks taken aback.

> MACABREY: ...You ruin my *life's work*, and you've got the nerve to *ask me out* afterward?

Panel 21.8: On Morrow, as Macabrey walks away (towards camera) with a smirk on her face. Morrow looks after her, like he doesn't know what to make of any of this.

> MACABREY: ...Maybe *next* time.
> See you around, Dr. Cutie.

Page 22 (6 Panels)

Panel 22.1: Gast and Penny are waiting by the Black Ambulance, as Morrow approaches them. Gast's got his arms crossed and is giving Morrow a knowing smirk.

GAST: She's your *future ex-wife*, isn't she.

MORROW: Shut up. You're fired.

Panel 22.2: On the Ambulance. Morrow sits in the passenger seat with his arms crossed, pouting. Gast stands outside with the drivers-side door open, looking in at Morrow. Penny's in the back seat; she may or may not be visible (if she is, she's staring out the window).

MORROW: Get in the car.

GAST: It's okay, you can admit it.
She *clearly* is.

MORROW: Your *whole family's* fired. Fired *times ten to the twelfth*.

Panel 22.3: Pull out. The Black Ambulance drives away.

GAST (FROM THE CAR): Ooh, and we got to see your first *squabble!*
I feel *lucky*. Do *you* feel lucky, Penny?

MORROW (FROM THE CAR): You want me to put a *curse* on you?
I'm *so* going to put a curse on you.

Panel 22.4: Fixed angle — as a hand holding a metal spatula reaches in from off panel and *stirs* the image. We realize what we've been seeing in the previous panels was just a reflection in liquid.

Panel 22.5: Pull out. We see now the liquid is in a clawfoot bathtub. An arm reaches in from off-panel, stirring the contents of the bathtub. The image we've been seeing of the Black Ambulance is getting swirling all around.

Panel 22.6: Pull out again, and we see whose arm it is — a man wearing robes, with a breathing mask and a pair of safety goggles on. Part witch, part meth chef. Ominous! Who is this, and why is he spying on our cast?

CAPTION: Dr. Morrow will return in 2012 in WITCH DOCTOR: MAL PRACTICE!

END